

Cover the Walls

for Wind Ensemble

*Inspired by Chinese poems carved into the walls of the Angel Island
Immigration Station in San Francisco Bay*

Dedicated to immigrants everywhere

Ursula Kwong-Brown

November 2024

Performance Notes

Transposed Score

Duration: c. 8 min

From Bar 45 until 132, the tempo is simply marked quarter note = c. 92-96 BPM; within this period, the tempo should fluctuate slightly from section to section.

For reference only, these are the tempi taken by Brad Hogarth at the premiere:

Bar	Rehearsal Letter	Marking	BPM
45	E	With Yearning	96
62	F	Majestic	96
67	G	Yearning	93
73	H	Majestic	96
76	I	Yearning	93
96	K		
101	L	Majestic	96
106	M	Yearning	93
112	N	Majestic	96
119	O	Telling a Story	93

Accidentals apply throughout the bar to notes in the same octave

All trills follow the key signature

All *tremolo* markings are unmeasured and fast as possible

All grace notes to be placed before the beat

Start all *glissandi* immediately at the beginning of the note value

flt. flutter tongue

ord. ordinario

l.v. let vibrate

Instrumentation

Piccolo
Flutes 1 & 2
Oboes 1 & 2
E♭ Clarinet
B♭ Clarinets 1 & 2
B♭ Bass Clarinet
Bassoons 1 & 2
E♭ Alto Saxophones 1 & 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

F Horns 1 - 4
B♭ or C Trumpets 1 - 3
Trombones 1 & 2
Bass Trombone
Euphonium
Tuba

Timpani
4 drums: 32", 29", 26" & 23"

Percussion (4 players)

1. Chimes
Crash Cymbals
2. Glockenspiel, hard plastic mallets (can share)
Vibraphone, hard cord mallets
5 Tom-Toms
3. Glockenspiel, hard plastic mallets (can share)
Suspended Cymbal, Large Tam-Tam
4. Snare Drum
Bass Drum

Program Note

Cover the Walls for Wind Ensemble was commissioned by the San Francisco Conservatory of Music Wind Ensemble, Brad Hogarth, music director. The first version of the piece was commissioned by the Berkeley Symphony in 2018.

Over the last few years, I have become increasingly fascinated by the little-known story of the Immigration Detention Station on Angel Island, located in the middle of the San Francisco Bay. Sometimes referred to as “The Ellis Island of the West,” Angel Island served as the entry point for virtually all immigrants of Asian descent who arrived in America between 1910 and 1940. Unlike its East Coast cousin, though, where most people were processed into New York in a matter of hours, because of the overtly racist Chinese Exclusion Act, many hopeful immigrants were held on Angel Island for weeks, even months, in a kind of hellish purgatory, as they underwent lengthy interrogations meant to objectively prove a relationship with an existing citizen. During their seemingly-endless detentions, some carved poetry into the walls of their dormitories as a way to pass the time, and to express their unhappiness, homesickness, and fear.

In the interceding years, these poems were painted over and lost to history until 1970, when, during a final inspection just before the center was due to be demolished, a park ranger stumbled upon a few faint poems and was intrigued by their potential historical significance. With the support of the local Chinese community, demolition was halted, the center was subsequently turned into a museum, and the poems - more than two-hundred of them - have been translated into English, and were published in a wonderful book called *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*. While composing *Cover the Walls*, I would sing the words of the poems to myself, and then adapt those ideas to the instruments. The rhythmical motif that starts the piece was inspired by a single line: “Over a hundred poems cover the walls.” The melodies that make up the core of the work, which are repeated by various combinations of players, were inspired by this short, yet poignant, poem:

I have lingered here three days moving again and again.
It is difficult to compare this to the peacefulness at home.
Life need not be so demeaning.

And, finally, the piece ends with a section marked in the score to be performed with “Pure Rage.” This sentiment was inspired by the following poem:

A thousand sorrows and a ten-thousand-fold hatred burn between my brows.
Hoping to step ashore on the American continent is the most difficult of difficulties.
The barbarians imprison me in this place.
Even a martyr or a hero would change countenance.

- *Anonymous, 1910- 1940*

Translations from the Chinese by Him Mark Lai, Judy Yung and Genny Lim

- Ursula Kwong-Brown
November 2024

A With Anger
♩ = c 92

Faster
♩ = c 100

11 12 13 15 16 17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A Sax. 1

A Sax. 2

T. Sax.

B. Sax.

f *mf* *ff*

A With Anger
♩ = c 92

Faster
♩ = c 100

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

T. t.

B. D.

f *mp* *f* *mp* *f* *ff* *pp*

accel. **B** ♩ = c 104

18 19 20 21 23

Picc. *f* *ff sempre* *ff*

Fl. 1 *f* *ff sempre* *ff*

Fl. 2 *f* *ff sempre* *ff*

Ob. 1 *f* *ff sempre* *ff*

Ob. 2 *f* *ff sempre* *ff*

E♭ Cl. *f* *ff sempre* *ff*

Cl. 1 *f* *ff sempre* *ff*

Cl. 2 *f* *ff sempre* *ff*

Cl. 3 *f* *ff sempre* *ff*

B. Cl. *f* *ff sempre* *ff*

Bsn. 1 *f* *ff sempre* *ff*

Bsn. 2 *f* *ff sempre* *ff*

A Sax. 1 *f* *ff sempre* *ff*

A Sax. 2 *f* *ff sempre* *ff*

T. Sax. *f* *ff sempre* *ff*

B. Sax. *f* *ff sempre* *ff*

accel. **B** ♩ = c 104

Hn. 1 *f* *mf* *f* *fp* *f* *fp* *f*

Hn. 2 *f* *mf* *f* *fp* *f* *fp* *f*

Hn. 3 *f* *mf* *f* *fp* *f* *fp* *f*

Hn. 4 *f* *mf* *f* *fp* *f* *fp* *f*

Tpt. 1 *mf* *f* *f sempre* *flt.* *ord.* *flt.* *ord.*

Tpt. 2 *mf* *f* *f sempre* *flt.* *ord.* *flt.* *ord.*

Tpt. 3 *mf* *f* *f sempre* *flt.* *ord.* *flt.* *ord.*

Tbn. 1 *mf* *f* *f sempre* *flt.* *ord.* *flt.* *ord.*

Tbn. 2 *mf* *f* *f sempre* *flt.* *ord.* *flt.* *ord.*

B. Tbn. *mf* *f* *f sempre* *flt.* *ord.* *flt.* *ord.*

Euph. *f* *f sempre* *f* *flt.* *ord.* *flt.* *ord.*

Tba. *f* *f sempre* *f* *flt.* *ord.* *flt.* *ord.*

Timp. *f* *mp* *f* *fp* *f* *fp* *f*

Chim. *f* *fff* *f* *f* *f* *f*

T.-t. *f* *f* *f* *f* *f* *f*

B. D. *mp* *f* *p* *f* *mp* *f* *mp*

24

C Telling a story
♩ = c 96

27

28

29

Picc. *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1

Ob. 2

E♭ Cl. *f*

Cl. 1 *mf*

Cl. 2

Cl. 3

B. Cl. *fff* *f* *mf*

Bsn. 1 *fff*

Bsn. 2 *fff*

A Sax. 1 *fff*

A Sax. 2 *fff*

T. Sax. *fff*

B. Sax. *fff*

C Telling a story
♩ = c 96

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff* ord. ft.

Tpt. 2 *ff* ord. ft.

Tpt. 3 *ff* ord. ft.

Tbn. 1 *ff* ord. ft.

Tbn. 2 *ff* ord. ft.

B. Tbn. *ff* ord. ft.

Euph. *ff*

Tba. *ff*

Timp. *f* *fp* *ff*

Chim. *To Crash Cym.*

Glock. *hard plastic mallets* *f* *mf*

T. t. *ff*

B. D. *f* *mp* *f*

30 31 32 33 34 35 36

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

A Sax. 1

A Sax. 2

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Glock.

The musical score is arranged in two systems. The first system contains staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, E♭ Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Timpani, and Glockenspiel. The second system contains staves for Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Timpani, and Glockenspiel. The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents, slurs), and performance instructions (trills, breath marks). The key signature is B-flat major (two flats) and the time signature is 4/4.

D A Little Faster
♩ = c 100

37 *accel.* 38 39 41 42 43

Picc. *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *mp* *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

A Sax. 1

A Sax. 2

T. Sax.

B. Sax.

D A Little Faster
♩ = c 100

accel.

Hn. 1 *p* *mf* *f*

Hn. 2 *f*

Hn. 3

Hn. 4

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf* *f*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Glock.

T-t. *mp*

rit.

grace notes before the beat

E With Yearning
(♩ = c 92-96)

44 46 47 48 49

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

E♭ Cl. *ff* *p* *sfz* *p*

Cl. 1 *ff* *p* *sfz* *p*

Cl. 2 *ff* *p* *sfz* *p*

Cl. 3 *ff* *p* *sfz* *p*

B. Cl. *ff* *p* *p*

Bsn. 1 *ff* *p* *mf* *espressivo* *mf*

Bsn. 2 *ff* *p*

A Sax. 1 *ff* *p*

A Sax. 2 *ff* *p*

T. Sax. *ff* *p*

B. Sax. *ff* *p*

rit.

scoop

E With Yearning
(♩ = c 92-96)

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Hn. 3 *ff* *p*

Hn. 4 *ff* *p*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p*

Tpt. 3 *ff* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

B. Tbn. *ff* *p*

Euph. *ff* *p* *pp* *espressivo*

Tba. *ff* *p*

Timp. *f* *mp* *To Vibr.*

Glock. *To Sus. Cym.*

T-t. *ff* *3*

S. D. *f* *p*

50 51 52 53 54 55 56

Picc.

Fl. 1 *mf* *espressivo* *f*

Fl. 2 *f*

Ob. 1 *mf* *espressivo* *f*

Ob. 2

E♭ Cl. *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp*

Cl. 3 *sfz* *mp*

B. Cl. *sfz* *mf*

Bsn. 1 *f* *mp* *f*

Bsn. 2 *f*

A Sax. 1 *mf*

A Sax. 2

T. Sax.

B. Sax. *mp* *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *espressivo* *f* *mp*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *p*

Euph. *mf* *p* *f* *mp*

Tba.

Timp.

84 85 86 87 88 89 **J** 91

Picc. *ff* *p*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2

E♭ Cl. *f lyrical*

Cl. 1 *f lyrical*

Cl. 2 *f* *p*

Cl. 3 *f* *p*

B. Cl. *f* *p*

Bsn. 1 *f* *p*

Bsn. 2

A Sax. 1 *f lyrical*

A Sax. 2 *f*

T. Sax. *f* *p* *f lyrical*

B. Sax. *f* *p*

Hn. 1 *f* *p*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp* *mf*

Tpt. 2

Tpt. 3

Tbn. 1 *f* *p*

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Vib. *f* *mp*

J

K

92 93 94 95 97 98 99

Picc. *ff*

Fl. 1 *ff* *mf* *f* *mp*

Fl. 2 *mp* *mf* *f* *mp*

Ob. 1 *ff* *mf* *f* *mp*

Ob. 2 *mf* *f* *mp*

E♭ Cl. *mp* *mf* *f* *mp*

Cl. 1 *f* *mp* *f* *mp*

Cl. 2 *f* *mp* *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f* *mp*

Bsn. 1 *ff* *mf* *f* *mp*

Bsn. 2 *f* *mp*

A Sax. 1 *f* *mf*

A Sax. 2 *f* *mf*

T. Sax. *ff* *mf* *f* *mf*

B. Sax. *mf* *f* *mf*

Hn. 1 *mp* *mf* *mp*

Hn. 2 *mp* *mf* *mp*

Hn. 3

Hn. 4

Tpt. 1 *f* *mp* *mf* *p*

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *mf* *mp*

Tbn. 2

B. Tbn. *p* *mp* *mf* *mp*

Euph.

Tba. *mp* *mf* *mp*

Timp.

Vib. *f* *mp*

K

L Majestic

100 102 103 104 105

Picc. *f* *espressivo* *ff* *f*

Fl. 1 *f* *espressivo* *ff* *f*

Fl. 2 *f* *espressivo* *ff* *f*

Ob. 1 *f* *espressivo* *ff* *f*

Ob. 2 *f* *espressivo* *ff* *f*

E♭ Cl. *f* *espressivo* *ff* *f*

Cl. 1 *f* *espressivo* *ff* *f*

Cl. 2 *f* *espressivo* *ff* *f*

Cl. 3 *f* *espressivo* *ff* *f*

B. Cl. *f* *espressivo* *ff* *f*

Bsn. 1 *f* *espressivo* *ff* *f*

Bsn. 2 *f* *espressivo* *ff* *f*

A Sax. 1 *f* *espressivo* *ff* *f*

A Sax. 2 *f* *espressivo* *ff* *f*

T. Sax. *f* *espressivo* *ff* *f*

B. Sax. *f* *espressivo* *ff* *f*

L Majestic

Hn. 1 *mf* *espressivo* *f* *mf*

Hn. 2 *mf* *espressivo* *f* *mf*

Hn. 3 *mf* *espressivo* *f* *mf*

Hn. 4 *mf* *espressivo* *f* *mf*

Tpt. 1 *mf* *espressivo* *f* *mf*

Tpt. 2 *mf* *espressivo* *f* *mf*

Tpt. 3 *mf* *espressivo* *f* *mf*

Tbn. 1 *mf* *espressivo* *f* *mf*

Tbn. 2 *mf* *espressivo* *f* *mf*

B. Tbn. *mf* *espressivo* *f* *mf*

Euph. *mf* *espressivo* *f* *mf*

Tba. *mf* *espressivo* *f* *mf*

Timp. *pp* *mp* *mf* *f* *mf*

Vib. *f* *espressivo* *ff* *f* *mf*

C.C. *mp* *mf* *mf* *f* *mf*

Cym. *mp* *p* *mf* *p* *mf* *f* *p* *mf*

S. D. *mp* *mf* *f* *mp* *mf*

M Yearning

107

108

109

110

111

Picc. **4**

Fl. 1 **4**

Fl. 2 **4**

Ob. 1 *mp*

Ob. 2 *mp*

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

A Sax. 1 *mp*

A Sax. 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

mf *f* *mf*

M Yearning

Hn. 1 **4**

Hn. 2 **4**

Hn. 3 **4**

Hn. 4 **4**

Tpt. 1 *mf*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

f *mf*

2 **5**

4 **4**

N Majestic

113 114 115 116 117

Picc. *f espressivo* *ff* *f* *mf*

Fl. 1 *f espressivo* *ff* *f* *mf*

Fl. 2 *f espressivo* *ff* *f* *mf*

Ob. 1 *f espressivo* *ff* *f* *mf*

Ob. 2 *f espressivo* *ff* *f* *mf*

E♭ Cl. *f espressivo* *ff* *f* *mf*

Cl. 1 *f espressivo* *ff* *f* *mf*

Cl. 2 *f espressivo* *ff* *f* *mf*

Cl. 3 *f espressivo* *ff* *f* *mf*

B. Cl. *f* *ff* *f* *mf*

Bsn. 1 *f* *ff* *f* *mf*

Bsn. 2 *f* *ff* *f* *mf*

A Sax. 1 *f* *ff* *f* *mf*

A Sax. 2 *f* *ff* *f* *mf*

T. Sax. *f* *ff* *f* *mf*

B. Sax. *f* *ff* *f* *mf*

N Majestic

Hn. 1 *f espressivo* *mf* *mp*

Hn. 2 *mf espressivo* *f* *mf* *mp*

Hn. 3 *mf espressivo* *f* *mf* *mp*

Hn. 4 *mf espressivo* *f* *mf* *mp*

Tpt. 1 *f espressivo* *mf* *mp*

Tpt. 2 *mf espressivo* *f* *mf* *mp*

Tpt. 3 *mf espressivo* *f* *mf* *mp*

Tbn. 1 *mf espressivo* *f* *mf* *mp*

Tbn. 2 *mf espressivo* *f* *mf* *mp*

B. Tbn. *mf espressivo* *f* *mf* *mp*

Euph. *mf espressivo* *f* *mf* *mp*

Tba. *mf espressivo* *f* *mf* *mp*

Timp. *mp* *mf* *f* *mf* *mp* l.v.

Vib. *f* *ff* *f* *mf*

C.C. *mp* *mf* *f* *mf* *mp* To Chimes

Cym. *mp* *p* *mf* *mf* *p* *f* *p* *f* *mf* *p*

S. D. *mp* *mf* *f* *mf* *f* *mf* *f* *mp* *mf*

O Telling a Story

118 120 121 122 123 124 125

Picc. *pp*

Fl. 1 *pp f*

Fl. 2 *pp f*

Ob. 1 *pp f*

Ob. 2 *pp mf mp*

E♭ Cl. *pp*

Cl. 1 *pp mp*

Cl. 2 *pp p mf*

Cl. 3 *pp mp*

B. Cl. *pp*

Bsn. 1 *pp f mf mp*

Bsn. 2 *pp*

A Sax. 1 *pp*

A Sax. 2 *pp*

T. Sax. *pp*

B. Sax. *pp*

O Telling a Story

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

Timp.

Glock. *f mf mp*

hard plastic mallets